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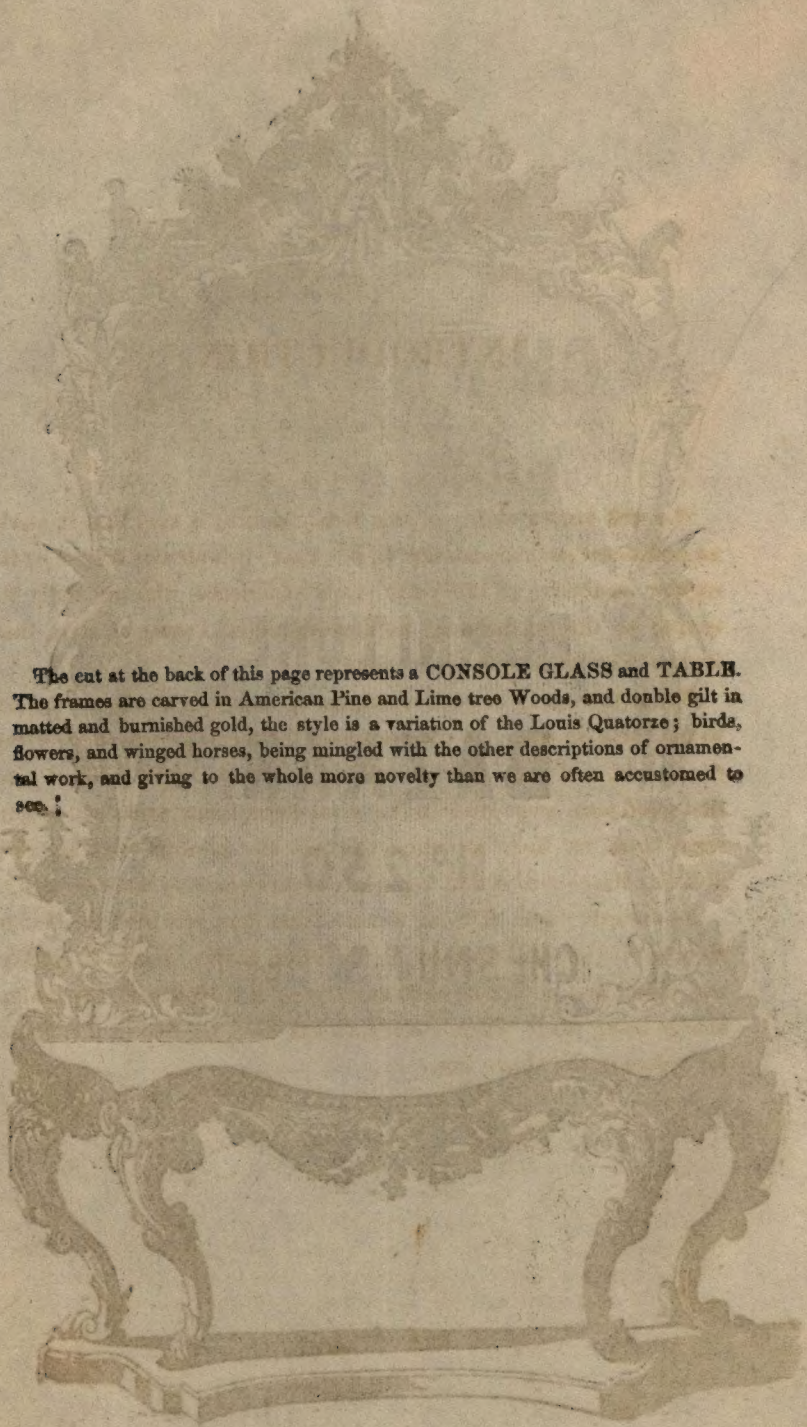


The cut at the back of this page represents a CONSOLE GLASS and TABLE. The frames are carved in American Pine and Lime tree Woods, and double gilt in matted and burnished gold, the style is a variation of the Louis Quatorze; birds, flowers, and winged horses, being mingled with the other descriptions of ornamental work, and giving to the whole more novelty than we are often accustomed to see.

INTRODUCTION.

The well known ability of this Establishment is such that it needs no additional recommendation at this time; it is already known by its regular customers of thirty-five years' experience, who are daily attesting to the goodness of workmanship, and beauty of style, that always characterises its productions.

But as there may be some strangers of inquiring minds, we are led to put forth an essay, on the best mode for them to come to a correct conclusion, and assist them in making selections for FURNISHING; so that good taste and order in the arrangement may exist, and amply repay them for their attention to these few passing remarks, also avoiding the confusion that frequently occurs when too late to remedy.

As regards prices, it being a matter that must rest with the Manufacturer to be conscientious in his rates, having regard to quality and price, that no person shall have cause to complain of any undue charge being made, where confidence has been reposed in this house for orders in the above line.

INTRODUCTION.

ESSAY, ETC.

Some general examination of ornament in its characteristic developments of various times and nations, or what are technically called styles, must necessarily precede our description of the modern expression of ornamental art as now practised in designing for the manufacturing of Cabinet Furniture, and other fancy articles.

Ornament is essentially of the province of the eye; it is beautiful appearances that we require, not recondite ideas, in works of Ornamental Art; these may be associated with ornament, but they must be kept perfectly subject to the mere principles of beauty, of arrangement of the material forms. Dramatic, Allegoric, and Ornamental Art are totally distinct in their development; they may be combined, but one can never be the substitute of another. If Dramatic or Allegorical compositions are introduced as portions of an ornamental scheme, they must be treated upon the symmetrical or ornamental principle, whatever other principles we may associate with, the ornamental must be kept secondary to *effect*, if we are desirous of making a good design: introduce what symbols we will, they must be made subject to the ruling principles of ornament itself, or however good the symbolism, our design is a mere crudity in art.

STYLES

Style in ornament is analogous to hand in writing, and this is its literal signification, as every individual has some peculiarity in his mode of writing, so every age or nation has been distinguished in its ornamental expression, by a certain individuality of taste, either original or borrowed. In a view of this kind, however, when we speak of the styles, we can comprise only the broad distinctions of ornament itself, the kinds or genera, not the mere specific varieties. There are, of course, many varieties of every great style; but so long as the chief characteristics remain unchanged, the style is the same. From this point of view, therefore, the styles become comparatively few, we shall

find that nine will comprise the whole number of the great characteristic developments which have had any influence on European civilisation; namely three ancient, the Egyptian, the Greek and the Roman; three middle-age, the Byzantine, Sarcenic and the Gothic, and three modern, the Renaissance, Cinquecento and the Louis Quatorze.

All styles are only so many different ways of using the same language, that of ornament; some expressing one sentiment, some another, the various expressions do not depend so much upon the details themselves as upon their mode of treatment. In the Egyptian, the earliest historic style, we have the conventional and the symbolic elements paramount, in a simple symmetrical treatment, combined with a very positive expression of colour.

The Egyptian is literally a hieroglyphic style, as a rule the Egyptian elements have a particular meaning, even to the geometrical patterns; few, if any, are arbitrarily chosen for the sake of beauty of effect only; the style is accordingly very simple and limited in comparison with later styles, in which mere symbolism was superseded by the pure principles of Art.

But many Egyptian ornaments are still popular ornaments, and have been so through all times; as the fret or labyrinth wave scroll, spiral, zigzag, water-lily, the palm, and the star. The arrangements are almost exclusively a mere symmetrical progression, and always of a very simple order, though of gorgeous character for precious stones and metals, and the richest materials generally, seem to have been abundantly used. The frieze is the commonest form of these decorations, and the details are generally some of the more important symbols; as the lotus or water-lily of the Nile, the type of its inundations, from which Egypt derives its fruitfulness; and the zigzag, the type of water itself. The winged globe, however, or the Scaralæus (the beetle) is the most prominent of all Egyptian ornaments; it was a species of talisman, an invocation of the good spirit Agathodlemon, and was used universally as both architectural and personal ornament, in almost every kind of ornament, wood, metal or stone; from the largest block of granite of Syene to the diminutive proportions of the rarest precious stones, the Asp, and the cartouche, containing hieroglyphics, are other important materials of Egyptian ornament.

We find mixed up with these mere characteristic details almost every natural production of Egypt, conventionally treated; not mere crude imitations from nature, but natural types, selected by symbolism, and fashioned by symmetry into ornamental decorations.

In viewing the character of Egyptian Art, then, besides its conventionalism and symbolism, which are expressions of details, we have a general expression—namely, its grandeur of proportion, simplicity of parts, and splendour or costliness of material; gold, silver, and ivory, precious stones and colour. Its great prevailing characteristic, like that of all Oriental Art, sumptuousness.

Jewish and other Asiatic ornament, like the Egyptian, appears to have been purely representative; the only elements mentioned in Scripture, are the almond, the pomegranate, the palm tree, the lily or lotus, oxen, lions and the cherubim.

It is not till we come to Greece, that we find the habitual introduction of forms for their own sake, purely as ornaments, and this is a very great step in art. The Egyptians produced many beautiful, useful forms, but the Greeks not only improved these forms, but decorated them with appropriate and beautiful ornaments, designed solely for their effect as delightful objects to the eye; they paid the same attention to architectural and general decoration. If we consider the Greek as one great historic period of ornament, the following are its chief characteristics, with some of which Egypt has already made us acquainted:—the fret, the wave-scroll, sometimes called vitturian scroll, the echinus, or horse-chestnut (vulgarly called the egg and tongue, and egg and dart), the astragal, the anthemoin (commonly called the Greek honey-suckle, because some examples resemble that flower), the guilloche or plat, and the volute: the ordinary scroll and the acanthus are very partially developed in the pure Greek, compared with what they were in later times among the Romans. They both belong, nevertheless, to Greek art, especially the acanthus, which distinguishes the last and richest of the Greek orders—the Corinthian. These three orders, as regards their ornamental qualities, are better described as the Echinus, the voluted, and the acanthus Orders, than by their national designations. They are not so much distinct as successive orders, each adding something to that which preceded it; for instance in the Doric, or early Greek order, we have the eschinus as the only ornament; in early times it was painted, in later, it was cut on the Capitol: in the Ponic, or second Greek order, we have the addition of the volute, or ram's horn, to the echinus: and in the third order, or the Corinthian, we have the addition of a row of acanthus leaves below the volutes, of the second order, but which are mere modified into stems, or *cauliculi*. How all these various Greek elements were treated, it is not expedient to explain here; space precludes it if nothing else; but there is always a great simplicity both in the details and in the arrangement of the materials of Greek ornament: it is generally the various elements arranged in simple horizontal series, one row above another. In the Roman, the third and last ancient style, we have, as the chief characteristic, a gorgeous magnificence; but this magnificence was accomplished only by an enrichment, and a profuse use of Greek details; the scroll and the acanthus, however, being predominant over all others, so much so, that the acanthus scroll alone, when in anything approaching magnificence of development, is sufficient to stamp a design as Roman in character, and it is the chief distinction between Greek and Roman work.

The Romans used the Greek orders, but they added to them one of their own, which is, however, a simple mixture of the three Greek orders in one—an echino—voluted—acanthus order; the original modification of the volutes in the Corinthian acanthus order, being restored to a complete Ponic capital in the Roman. Besides this great richness of detail, the mixture of grotesques, such as human, animal, and vegetable forms combined, is a common characteristic of Roman Art, as for instance, the sphinx, griffin, and others; these

elements were likewise Greek, but not of such frequent occurrence in Greek examples; the Romans, in fact, added no element, except perhaps the shell, to the materials of Greek Ornament.

With the Roman ends what may be technically termed ancient ornament; the change of religion which ensued, through the adoption of Christianity by Constantine, totally revolutionized Ornamental, as well as all other Art.

During the first and second centuries, Christian works of Art were limited to symbols, and were then never applied as decorations, but as exhortations to faith and piety. And all Christian decoration rests upon this foundation; the same spirit of symbolism prevailing throughout, until the return to the heathen principle of beauty in the period of the Renaissance. The early symbols were the monogram of Christ, variously written—the lily—the cross—the serpent—the aureole, or *vesica piscis*—representing the acrostic symbol, the fish, from the common Greek word for fish, ἰχθύς, containing the initials of the following sentence, Ιησους χριστος Θεου υιος σωτηρ, Jesus Christ, of God, the Son, the Saviour; and the circle or nimbus, of the glory of the head, as the vesica is of the entire body.

These are all very important elements in Christian decoration, especially the nimbus, which is the element of the trefoil and quatrefoil and analogous forms, so common in Byzantina and Gothic Art; the trefoil having reference to the Trinity: and the quartrefoil to the four Evangelists, as the testimony of Christ, and to the cross, at the extremities of which we often find the circle, besides the circle *nimbus* in the centre, signifying the Lord, the circles of the extremities, which are the *nimbi* of the Evangelists, often contain their respective symbolic images, the angel, the lion, the ox, and the eagle; thus making their signification palpable.

Why the beautiful and accomplished styles of the ancients, then, were discarded for such comparatively crude elements of ornament, needs no other explanation, than that they were Pagan. Paganism consisted, however, solely in forms, not in colors, and therefore in respect of color there was no restrictions. But ancient forms, also, as Paganism, gradually disappeared, were slowly admitted among the elements of Christian decoration; and the scroll, under certain modifications, became eventually a very prominent figure in Byzantine ornaments; and under a similar modification, the anthemoin and every other ancient form was gradually adopted after a systematic exclusion of four or five centuries.

But all Byzantine decorations are strictly conventional, a trefoil leaf or a lily form, being the ordinary foliation for a scroll, and every form, whether from nature, or from earlier styles of Art, was always treated in a peculiar manner; more skill, on the whole, being displayed in the general effects than in the details, and owing to the richness of the material used, which was characteristic of Byzantine taste, a very gorgeous style ultimately developed upon the mere symbolism.

The leading forms of Byzantine or Romanesque architecture are likewise due to the same influence; the cross, the circle, and the

dome pervade every where. Both the Lombard and the Norman styles may be considered as mere varieties of the Byzantine. All are comprised in the term Romanesque, which comprehends the round arch style of Middle Age Art, as distinguished from the Saracenic and the Gothic, which are pointed arch species.

Indeed the Byzantine was so widely spread, and so thoroughly identified with Middle Age Art, after the first few centuries of the Christian era, that its influence even in Italy did not wholly decline before the fifteenth century, until the establishment of the Quattrocento, by Lorenzo Ghiberti. Both Saracenic and the Gothic proceeded from the Byzantine. The Greek missionaries carried its influence into the extreme north; and while the artists of Syria were accommodating their style to Mahommedan exclusiveness in the south, in the colder regions of Europe the mysteries of Mount Athos were freely mixed up with the fables of Scandinavian mythology. The Scandinavian soldiers, also, of the imperial body-guard at Constantinople, made on their return the talismans of Christian mythology almost as familiar in their native homes as the gods of their forefathers. The cross planted on the serpent is not an uncommon image on Mount Athos; and the cross surrounded by the so-called Runic knot, is only a Scandinavian version of the original Byzantine symbol of the redemption—the crushed snake curling round the stem of the avenging cross. The same mixture of Christian and northern mythology characterises the portals of Lombardy.

As peculiarly Norman style, such as it is best known in this country, was originally developed in Sicily, it contains many Saracenic features, of which the pointed arch and the zigzag are the most characteristic, the original Norman was not national, but simply Romanesque or Byzantine; and the decorated or pointed zizzag Norman is, strictly speaking, Siculo-Norman; there is no other peculiar Norman style.

The principles of the Saracenic are soon stated: the conditions of the new Mahommedan law were stringent; there was to be no image of a living thing, vegetable or animal. Such conditions led of course to a very individual style of decoration, for vegetable forms were now excluded for the first time. However, by the eighth century when the richer works of the Saracens commenced, the Byzantine Greeks who were pressed into the service of the Arabian Caliphs and generals, were already sufficiently skilful to make light of such exclusions, and the exertion of ingenuity which they impelled, gave rise to, perhaps, a more beautiful simply ornamented style than any that had preceded it, for there was no division of the artistic mind now, between meaning and effect; and although the religious cycles and other symbolic figures, which had hitherto engrossed so much of the artist's attention were excluded, the mere conventional ornamental symbolism, the ordinary forms borrowed from the Classic period, and goemetry, left an abundant field behind, which was further enriched by the peculiarly Saracenic custom of elaborating descriptions into the designs. Mere curves and angles, or interlacings, were now to bear the chief burthen of a design; the curves, however, very naturally fell into the standard

forms and floral shapes ; and the lines and angles were soon developed into a very characteristic species of tracery or interlaced strap work, very agreeably diversified by the ornamental introduction of the inscriptions. The Saracenic was the period of gorgeous diapers ; but like the Byzantine, it was more remarkable for its general effects than for any peculiar merit of the detail, or of its combinations—it is made up of an infinite number of minute contrasts of light and shade and color ; something like a formal flower-garden, wanting the simplicity and grandeur of natural scenery. But no details are so applicable for mere *fillings* as the Saracenic, and hence we find them constantly occurring in the designs of the Renaissance.

The last great Middle-Age style, the Gothic, like the Saracenic, grew out of the Byzantine ; it flourished chiefly on the Rhine, in the north of France, and in England ; it was developed in the thirteenth century, was perfected in the fourteenth, and in the sixteenth became extinct. The Gothic is essentially a pointed and geometrical style in its general forms, though all the symbolic elements of the Byzantine are preserved in it ; its details appear to be an infinite repetition of its greater architectural features, by which it is distinguished ; as the spire in the place of the dome, and the pointed, in the place of the round arch, compared with the Byzantine or Romanesque. The pointed arch, however, is only in common with Saracenic Siculo-Norman.

As an ornamental style, it is an excessive elaboration of the pointed and geometric element, vertical and diagonal lines prevailing over the others. It is further peculiar in its combinations of details, at first the conventional and symbolic prevailing, and afterwards these combined with the elaboration of natural objects, proper to its localities. We find in Gothic examples, not only the traditional, conventional types, but also in the latter periods, mixed with them, exact imitations of the plants and flowers growing in the neighborhood. This is a great feature, but still always secondary to its elaboration of geometrical tracery—vecisas, trefoils, quarterfoils, &c., with many other geometrical combinations, which always remains the main characteristic of the style, whether the so-called early English, the decorated or the perpendicular, French or German.

In ornament, therefore, as in architecture, it is the geometrical tracery which stamps a design with a Gothic character ; mixed with natural flowers only, it is still Gothic, but the example is more characteristic when it contains also the historic ornaments of the style—as the Tudor-flower, the fleur-de-lis, the crocket-leaf, trefoil-leaf, vine-scroll always preserves character of its early Byzantine type, namely, that of a foliated serpentine, rather than a succession of spirals.

The *Rinascimento* or *Renaissance*, as the ultimate revival of classical art in Italy is termed, dates about the Venitian conquest of Constantinople in the year 1204. This revival, best known under its French name of the Renaissance, was long strictly but a revival of the classical orders of architecture ; there was no revival of the classical ornament itself in its completeness before the sixteenth cen-

tury, until the style known as the *Cinquecento*, the real goal of the Renaissance. There are four distinct varieties of the Renaissance, independent of the Cinquecento.

In its earliest character, the *Trecento*, in the fourteenth century, it is chiefly a mixture of Venitian Siculo-Norman Ornament, the Venitian being purely Byzantine in its origin, consisting for the most part of conventional foliage and scroll forms, such as the decorations by Giotto in the Church of San Francisco, at Assisi, or the mosaics of the Baptistry of San Giovanni, at Florence.

In the fifteenth century, or in the *Quattrocento*, the influence of tradition was wholly superseded by selection, and a gradual recurrence to ancient examples, with a mixture of original arbitrary forms and natural imitations. The introduction of exact natural imitations was the new feature of this new stage of the Renaissance, as displayed by Lorenzo Ghiberti, at Florence, in his magnificent gates of the Baptistry of San Giovanni; still all details were ornamentally treated, strictly in accordance with the laws of symmetry in their arrangement. It was in this period that were gradually introduced also those peculiar arbitrary forms, pierced and scrolled shields, or cartouches and tracery, or strap-work, which eventually became the most characteristic details of the styles of the Renaissance, except during the short period of the prevalence of the Cinquecento in the earlier half of the sixteenth century, when they were very generally discarded, as was every element not found in ancient examples.

A design containing all the elements indiscriminately, can be designated only by the vague term Renaissance; and such a design may contain the classical orders and ornaments combined with the conventional Byzantine scroll-work, Moorish tracery and interlacings, scrolled shields, fiddle-shapes and strap-work, natural imitations of animal or vegetable forms of every description, and the grotesque arabesques. Such is the mixture we find in this country and foreign Cabinet and Silver Ware.

This peculiar style flourished in the sixteenth century, simultaneously with the more definite Cinquecento, which was, in fact, an attempt at purification of style by the greater artists of that period, who excluded every element not warranted by ancient examples, and accordingly in this style, which must be considered as distinct from the ordinary Renaissance, we have an endeavor to restore ancient ornament to its original purity and splendor, and even to develop it to a still greater degree of variety, and a more chaste magnificence, than is exhibited by ancient examples.

The Cinquecento, therefore, in a critical distinction of styles, does not imply merely sixteenth century Art, but a particular art of the sixteenth century. The term Renaissance is sufficiently definite for the mixed styles, more especially as this style belongs to several ages and countries, though more peculiarly to France, where it has prevailed almost to the exclusion of every other style; but it is of strict Italian origin. There are, accordingly, four Italian styles of the revival—Trecento, the Quattrocento, the pure Cinquecento, and the mixed Cinquecento or Renaissance; there is one French style of the pe-

riod—the Renaissance, the same as the mixed Cinquecento of Italy; and there is one English style—the Elizabethan, which is the English Renaissance; minor modifications it is unnecessary to notice here. We have made this cursory enumeration for the sake of defining the Cinquecento itself, as practised by Augustino Busti, and others, more particularly in the north of Italy, towards the middle of the sixteenth century; the school of Julio Romano, at Mantua, developed it in painting. The prevailing spirit of this style, aiming at a revival of the gorgeous decorations of Rome, naturally threw out all those peculiar arbitrary forms, which are never found in ancient examples, as the scrolled shields and tracery; and, on the other hand, elaborated to the utmost the most conspicuous characteristics of Greek and Roman Art, especially the acanthus scroll and the grotesques arabesques, abounding with monstrous combinations of human, animal, and vegetable forms, in the same figure or scroll work; but always characterised, whatever the materials, by an extreme beauty of line: every natural form and every conventional or ornamental form of antiquity, is admissible in the pure Cinquecento; it has also this feature, a beautiful variation of ancient standard types, as the Anthemoin, &c., which occur not only as we find them in ancient examples, but as Italian plants also, treated in the order of the ancient examples.

The Cinquecento is considered the culminating style in Ornamental Art, as presenting the most perfect forms, and the most pleasing varieties; Nature and Art vieing with each other in their efforts to attract and gratify the eye. It appeals only to the sense of beauty; all its efforts are directly made to attain the most attractive effects, without any intent to lead the mind to an ulterior end, as is the case with the Byzantine and other symbolic styles. The Cinquecento forms are supposed to be symbols of beauty only, and it is a remarkable concession to the ancients that the moderns, to attain this result, were compelled to recur to their works. And it is only now, in the contemplation of this consummate style, that the term "Renaissance" becomes quite intelligible. The Renaissance or re-birth of ornaments, is accomplished in the Cinquecento; still the term is not altogether ill-appropriated to the earlier styles, as these were really the stepping-stones to the historic styles—the Louis Quatorze, with its variety, the Louis Quinze, and its final debasement, the Rococo.

The great medium of the Louis Quartorze was gilt stucco-work, which for a while seems to have almost wholly superseded decorative paintings; and this absence of color in the principal decorations of the period seems to have led to its more striking characteristic, infinite play of light and shade. Such being the aim of the style, exact symmetry in the parts was no longer essential, and accordingly in the Louis Quartorze varieties, we, for the first time, occasionally find symmetry systematically avoided. This feature was gradually more and more developed, until it became characteristic in the Louis Quinze, and ultimately led to that debased style, or rather variety, the Rococo, in which symmetry, either in the balance of the whole, or in the details of the parts, seems to have been quite out of place.

The characteristic details of this style are the scroll and shell; the Anthemoin treated as a shell by being made concave, and a small acanthus scroll; it is a variation of the most common decoration of the ancient funeral tiles; all classical ornaments are admitted in the Louis Quartorze, but they are confined to the mere accessory details: all elements of the Cinquecento also from which the Louis Quartorze proceeded, are admissible under peculiar treatment, or as accessories to the scroll and shell as principal features; the very panels are formed by chains of scrolls, the concave and the convex alternately, some clothed with an acanthus foliation, others plain. A fiddle-shape combination of such scrolls is very characteristic even for various purposes; a legacy probably of the ordinary Renaissance.

The broad acanthus foliations of the scroll in the Louis Quartorze became much elongated, resembling more commonly the flag-leaf, in the Louis Quinze.

As long as these various elements were treated symmetrically, and with attention to the masses, good effects were not uncommon, but when, in the time of Louis Quinze, symmetry was wholly disregarded, and the acanthus scrolls degenerated into the *coquillage*, a species of crimped conventional shell-work, the designs became a mere mass of vagaries of indescribable forms, and the Rococo was displayed in the perfection of the bizare in ornament. The play of light and shade is so essentially the element of the Louis Quartorze styles, that every other motive yields to it; and it is carried out to such an extent that they scarcely admit of a flat surface in their details; all are either convex or concave, and hence also the prevalence of the wave-line in their general forms. This constant varying of the surface gives every point of view its high lights and contrasts, and for this reason stucco has superseded decorations in the flat and gold color in all characteristic Louis Quartorze and Louis Quinze designs. But the mere general aim of these styles gradually led to so great a neglect of the details, that eventually all individuality was lost, and with it all study; hence, in the absurd Rococo, the very natural result of this general neglect, we have designs made up of details so without meaning and individuality as to defy description.

We introduce on the following pages a number of cuts representing some of the most prominent styles, to enable the reader to judge more fully of their effect.

This is a chair of the Elizabethan style, of very elegant design, and is very beautifully carved; it is, however, as remarkable for its comfort as for its elegance, and presents all that is requisite for the beauty or the ease of the Drawing Room.

This cut represents the Rococo style, the object being more to exhibit the form of stuffing, which is called shell stuffing, than the wood-work.

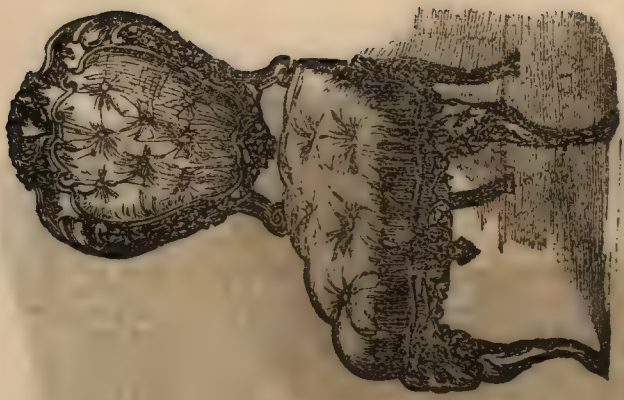
The foregoing represents an Arm Chair of the German Gothic style of the Middle Ages, and is very worthily represented by our designer.

This cut represents a "Chaise Social," the stuffing is executed in shell pattern, which makes a very rich finish, when covered with any of the fancy coverings.

This cut represents a Sofa Table, of the Renaissance style, the design being carried out very full in its finish.

This represents a Curule Chair, and is a really fine piece of workmanship, graceful in its general form, and enriched by the ornament of the best period of Grecian taste; when decorative Art received from that wonderful people an impetus and an ultimate perfection which has stamped it with an individual character, of the most unmistakable kind.

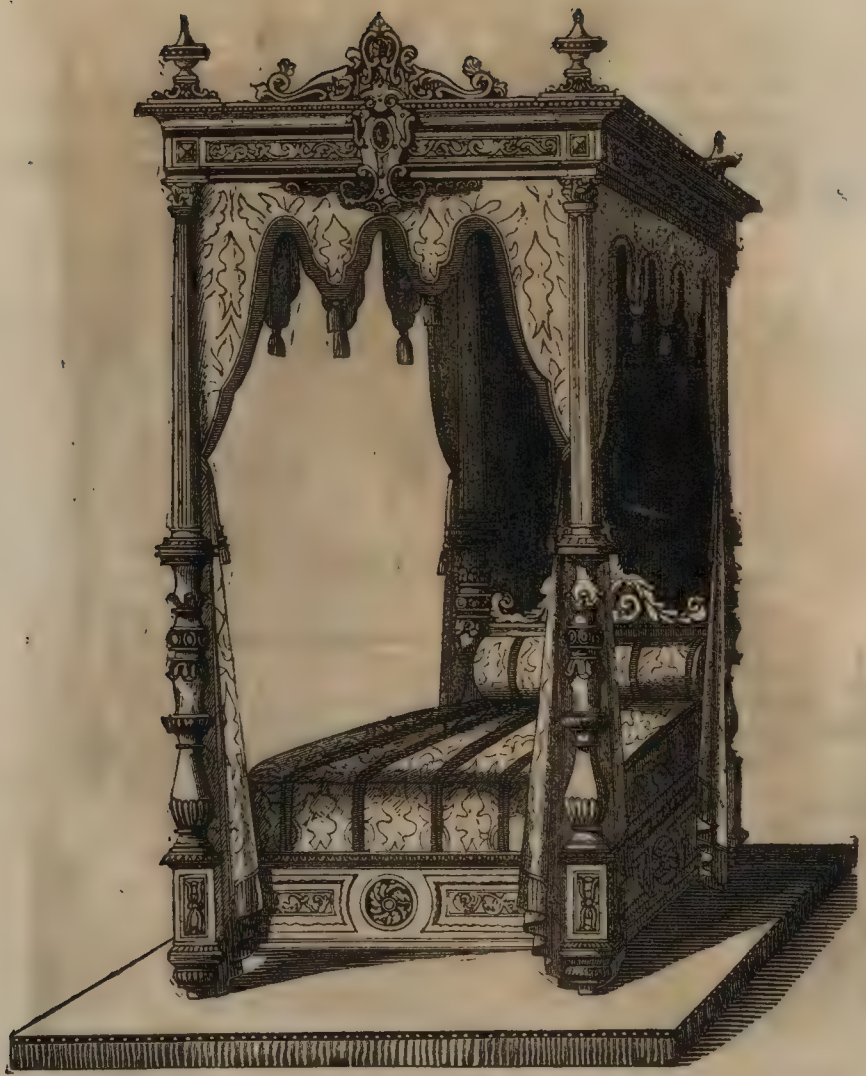
The foregoing represents a Fancy Table, to which the appelation of Stork Table has been given. The tops are intended to be made of plate glass, painted, to imitate Florentine Mosaic; the object being more to display the taste in carving than the design.



This represents a Wall-Chair of the Elizabethan style, full in its finish, and of a very graceful pattern.

SIDEBOARD. This represents one of those pieces of art which please the eye, and take the fancy at all times, the back and [illegible] with fine glass plate, enriched by carved floriated ornaments of [illegible] workmanship, [illegible] and when carried out in finish makes the liveliest appearance.

The foregoing represents a Bedstead of the Renaissance style, which is at present the style of Cabinet and Silver Ware in this country. When carried out it gives a very rich and full appearance.



This cut represents a Four-post Bedstead, cornice and curtains, very much after the English styles in good taste.

A large Assortment of all the late STYLES OF FRENCH FURNITURE, got up to stand this climate, and heated rooms, better than the Imported, consisting of *tete-a-tete* Sofas of Rosewood and Walnut, very beautifully covered with a superior article of Brocatelle, Moquette, and the finest quality of the Plushes, Chairs, do. to match. A large and very comfortable Arm Chair, peculiar to this Establishment only, combining gracefulness, beauty and neatness of finish, suitable to be in any Drawing Room; Fautuel Sofas to revoive, and Divan Sofas of all sizes; Reception Chairs very ornamental, and High Back Chairs, for needle worked covers. Piano Stools, a great variety. Occasional or Sofa Tables, with superior white Italian, Black and Gold veined Brocadilla and Siana, Marble Tops Etageres in all the best varieties, some of which make a most beautiful furnish, having Mirror Backs, and Marble Tops do. for corner of rooms, with closets below, and much admired. Secretary and Book Cases, various patterns, Ladies' Work Tables, Refreshment Tables, Music Cases and Stands, Gentlemen's Shaving Stands, very convenient, Sideboards for Dining Rooms, of Oak, Walnut and Rosewood, a style much liked, being very convenient and unique in appearance, with Marble Tops, Dining Room Chairs, Extension Dining Tables, the interior arrangements of them are such that in thirty years' sales and practical use not an instance is known that they have required the least repair, they cannot be surpassed. A great variety of Chamber Furniture, such as elegant Rosewood Wardrobes with Mirror Doors, Dressing Bureaus with the best French plate glass, Bedsteads of French, half do. Canopy, Cottage and antique in all varieties. Mattrasses, both of Spring and Hair, warranted to give satisfaction.

The undersigned tenders his thanks to his former customers for their liberal patronage, and hopes by his unremitting personal attention to all orders in his line, to continue to give full satisfaction in every particular.

The system of Packing up Furniture, as having been so long practiced by us, is found by experience to be so satisfactory, that we say it cannot be surpassed.

CHAS. H. WHITE.

LIST OF PRICES.

Rosewood Drawing Room Furniture, style Antique.

Tete-a-tete (Sofas) covered in Satin and Brocatelle, elaborately carved, superior style, each	$300 00
Arm Chair to match,	110 00
Lady's Arm Chair to match,	80 00
Wall Chairs, stuffed backs,	50 00
Centre or Sofa Table, to match Brocadilla or Siana Marble,	200 00
Cabinet or Enclosed Eteger Marble and Glass,	300 00
do. " "	200 00
do. " "	150 00
Corner " "	90 00
Reception Chairs of various patterns, and styles, both Antique and Modern,	10 to 12 16 to 40
Large Arm Chair, high backs,	150 00
do. " " " "	100 00
do. " " " "	75 00
Ladies' Low Arm Circular Back Chair, beautiful article,	80 00
do " " " " " "	50 00
Console Tables, best marbles,	150 00
do. " " "	125 00
do. " if very small,	75 00

Prices of Sets for Parlor and Drawing Rooms.

Wood of Walnut or Mahogany, covered in Hair cloth, neat, good style, from	$300 to 1200 00
Do. Rosewood or Oak, upholstered and covered in Satin, Brocatelle, Plushes, &c. &c.—superior styles, carved elaborately, and full finish, from	500 to 2000 00

Dining Room.

Walnut or Mahogany, from	$150 to 300 00
Oak, Rosewood, &c.—elaborate,	250 to 800 00

Library.

Walnut or Mahogany, plain style, from	$200 to 1000 00
Rosewood, Oak, or other fancy wood, from Very rich and elaborately carved, (best styles)	800 to 2000 00

Bourdoirs.

Walnut or Mahogany, from	$200 to 300 00

Parlor Furniture, best French Styles and New Patterns.

Large and full size Tete-a-Tete Sofas, covered in Satin Brocatelle or Plush,	$150 00
do. do. medium,	95 00
do. " "	70 00
do. Divans, or Short Sofas,	50 to 75 00

Arm Chairs to match, from	$45 to 65 00
Wall Chairs to match, from	12 to 18 00
Ladies' Arm Chairs,	25 to 35 00
Medallion Back Wall Chairs,	25 to 35 00
Reception Chairs, from	6 to 30 00
" Cane Seat, from	3 to 5 00
Sociables, from	20 to 40 00
Centre Tables to match, Siana Marble,	50 to100 00
Boka Tables, from.	22 to 32 & 40 00
Eteger open Black,	15 to 25, 30 & 40 00
" Enclosed, full finished,	40 to100 00
" " best Marble and Glass Back,	200 00
" " Siana and Brocadilla Marble, Plate Glass Back, very elaborate,	350 00
do. Corner do. from	100 to 150 00

Black Walnut Sofas, as above, 20 per cent. less if covered in hair cloth.

The above articles are finished most elaborately, and comprehends all the newest French patterns and styles, Antique, florid Gothic, Louis XIV., and Elizabethian, with combinations forming that beautiful style called Renaissance, which seems to be the favorite of the day.

Bourdoir Furniture.

Rosewood Tete-a-Tete, very handsome Satin or Brocatelle covering, from	$90 to 120 00
Fautuel or Revolving Ends Sofa, do.	110 00
Chaise Social, covered do. do.	120 00
Work Table,	50 to 75 00
Cabinet or Escrutoire,	75 to 100 00
Centre Table, Fancy Top,	50 to 100 00
Boka Table, Fancy do. or Marble,	40 to 60 00
Rocking Chairs on concealed springs,	45 00

If any of the above articles in Black Walnut or Mahogany, deduct 30 per cent.

List of Prices of Black Walnut or Mahogany, for Medium Furnishing.

A handsome Tete-aTete Sofa, covered in Hair Cloth, full large size,	$65 00
Medium do.	60 00
Small do.	55 00
Divans for Recesses,	35, 40 and 45 00
Arm Chairs of elegant finish to match,	45 00
" " Medium, from	25 to 35 and 40 00
Sewing Chairs, from	12 to 25 and 30 00
Rocking Chairs, from	14 to 25 and 30 00
Wall Chairs to mate the above,	12 00
" " Medium,	8 00
" " Plain good finish,	5 50
" " Cane Seats,	3 50 to 5 00

Reception Chairs, Antique High Back, from . $12 to 30 00
Occasional Tables Black and Gold Marble full carved,
from 75 to100 00
do. do. White Marble, from . . 65 to 95 00
Centre do. . . . . 28, 38, 45 & 70 00
" Black Marble from. . . . . 35, 50 & 95 00
Boka Table, from . . . . . 22 to 35 & 40 00
Etegres extra good style, ... 60 to 70 00
Medium " " . . . . . 25, 35, 45 & 50 00
Plain do. and for Corners, ... 15 to 26 00
Refreshment Tables, from . . 12, 16, 18 & 20 00
Candle and Fancy Stands, from . . . 5, 10 & 20 00
Foot Stools of various patterns, . . . 4 to 8 00

Rosewood and Oak Dining Room Furniture.

Extension Dining Table, large size, to dine 25 persons, $175 00
Second size, to dine 18 persons, ... 135 00
Eteger Buffets, Marble Tops, Mirror Backs, . . 200 00
Sideboards, " " " " . 65, 100 to 150 00
Wine Coolers or Cellerets, ... 35 to 100 00
Running Sideboard, to hold leaves for Dining Table,
from . . . . . 50 to 85 and 100 00
Arm Chairs, full pattern, stuffed seats, back and arms in
Morocco, ... 35 to 50 00
Chair, without arms, ... 16 to 20 00
Butter Tray and Stands, ... 10 to 15 00
Dining Room Sofas, from . . . . . 50 to 80 00

Black Walnut or Mahogany.

Dining Tables, large size, from . . . $35, 65 to100 00
Smaller sizes, ... 25, 30 to 50 00
Sideboard, Marble Tops, ... 45, 65, 100 00
Arm Chairs, from . . . 5 to 8, 12 and 20 to 30 00
Sofas, from . . . . . 40 to 80 00
Chairs without arms, ... 1,50 to 5 & 10 00
Eatger Buffets or Sideboard, . . . 40 to 75 00
Butler Stands, ... 4 to 6 & 8 00

Library Furniture of Oak, Black Walnut or Mahogany.

Large Size Book Cases to fit recesses of 8 feet, glass
above, panel below, good designs, from . . $150 to 200 00
Medium Size, say 4 to 6 feet recess, . . . 50 to 100 00
Secretary and Book Cases, good style, . . 75 to 100 00
Second size, glass and Silk-lined doors, . . 40 to 75 00
Library Table, of best designs, fitted with Drawers and
other conveniences, from . . . 75 to 150 and 200 00
Library Table, small size, plain finish, . . 30 to 50 00
Library Chairs, stuffed backs, when opened to form steps,
from . . . . . 35 to 50 and 75 00

Library Arm Chairs, stuffed backs, . . $16 to 25 & 30 00
" " " plain, . . . 4 to 6 & 16 00
Cane Seat " from . . . . . 3 to 5 00
Recumbent Chair, (Holmes' Patent,) of superior construction, from . . . . . 35 to 50 00
Folio Stands, of various patterns, from . . 10 to 30 00
Revolving Arm Chairs, from . . . . 10 to 80 00

Rosewood Chamber Furniture.

Large Armoires, full size, 3 doors, long Mirror in middle door, elaborately finished, Drawers and Shelves inside, new arrangement of Hooks, lined with Satinwood richly polished, from . . . . . $250 to 350 00
Double Wardrobes, handsome, . . . 85 & 150 00
" " medium size, ... 60 to 75 00
Smaller " . . . . . 45 to 70 00
Dwarf Wardrobe, low middle, with Drawers and Marble Top, large Mirror on projecting ends, for hanging, lined with Satinwood, a beautiful article, . 200 to 300 00
Elaborately finished French Bedsteads, of all the different styles, running from . . . . . 200 to 800 00
French and Half Bedsteads, from . . . 75 to 150 00
do. Half Canopy, very rich, 125 to 175 00 } Dress Curtains to do. add $60.
Dressing Bureaus, best pattern, full large French Plate Mirror, of elegant design, Drawers lined with Satinwood or Cedar, ... 125 to 200 00
Dressing Bureaus, plain styles, . . . 40 to 65 & 100 00
Toilet Table, latest Paris style, ... 125 to 150 00
" " plain, ... 50, 75 to 100 00
Bidet Wash Stands, enclosed Marble, tray top, . 55 to 75 00
Enclosed Wash Stands, entire Marble Tops, with shelf and brackets, ... 35 to 40 & 65 00
Tete Lounges, fancy covering, ... 75 to 100 00
Plain do. . . . . 40 to 75 00
Chamber Chairs, good style, ... 12 to 25 00
Commode Chairs, enclosed, from . . . 35 to 60 00
Table do. Nuit, Marble Top, circular and square finish, ... 30 to 50 00
Bed Room Curtains according to the material selected. If Delaine, from $50 to $75 each. Valance and Lace, only $35 to $50. If Satin or Brocatelle, . . 125 00
Curtains for Bedsteads, from . . . . 100 to 375 00
Mattresses of the most approved spring construction in combination with Hair, and known not to get out of order, large size, ... 50 00
Smaller do. . . . . 25 to 35, 45 00
Spring Pallets from . . . . . 17 to 25 and 40 00

Best quality strong curled Hair Mattresses,
from . . . . . $25, 30, to 35 and 40 00
or at the rate of 50 cents per pound.
Straw, Corn Husk, or Palm Leaf Pallets for under beds,
from . . . . . 5, 7, 9, to 12 00

Walnut or Mahogany Medium Chamber Furniture.

Wardrobes, Mirror Doors, largest size, . .	$175 to 200 00
Medium size, ...	45, 65 to 85 00
Plain, small size, ...	25 to 40 00
French Bedsteads, from	35 to 45 & 75 00
High Post Bedstead, Canopy and Cornice, of the most elaborate finish, ...	250 to 500 00
High Post Bedstead, Octagon or Fluted, with Canopy and Cornice, ...	125 00
High Post Bedstead, plain, tester frame, .	35, 55 to 75 00
Plain French Bedstead, ...	16, 20, 25 & 30 00
Dressing Bureaus, Marble tops, and best quality large Mirrors, ...	65 to 85 00
Dressing Bureaus, plain, ...	35, 45 & 50 00
Enclosed Wash Stand entire Marble top, Shelf and Brackets, ...	30 to 55 00
Enclosed Wash Stand, plain, ...	20, 25, 30 00
Open Scroll Wash Stand, plain, . . .	12 to 25 00
Towel Stands, of all patterns, from . . .	1 to 3 00

Hall Furniture, Oak, Walnut, or Mahogany.

Hall Tables, heavy and full finish, . . .	$50 to 100 00
Hall Seats or Settees, do. do. from . .	18 to 35 00
" Chairs in Gothic or other styles, . . .	6 to 25 00
Hat Stands, Gothic, with Mirror, Drawer and Marble attached, very handsome, ...	40 to 75 00
Medium, ...	25 to 30 00
Plain do.	15 to 20 00

Window and Bed Curtains.

The price of these, in great measure, must depend upon the style and material used. All orders got up according to the latest Parisian Fashions, at as low a figure as any other House. Ordinary sized windows from $40 to $50 and $100.

DIRECTIONS FOR CLEANSING VARNISHED FURNITURE.

Have a good soft piece of sponge clear of all grit, also a piece of Chamois, (Buckskin, or more commonly called Wash leather,) about a quarter of a yard square, and a good sized vessel of clean cold water, then, after soaking the sponge and Chamois until quite soft in the water, pass the sponge over a portion at a time quite dripping wet, so as to wash all the surface and remove the dust from the corners and interstices of the ornaments, then with the Chamois well wrung out as dry as possible, pass all over the part just sponged, and it will take up or absorb all the water and dry off the surface, leaving a clear, brilliant appearance, but if not after the whole piece has become dry, take a piece of clean soft muslin or silk about the size of your hand, saturate it with boiled Linseed, Sweet, or Table Oil, pass it over the surface, then take a clean silk handkerchief or duster and wipe every particle of oil off, so that a touch of the finger will leave no mark, and you will find a much improved appearance. The above process will be required only at intervals of months or years, unless a very humid state of atmosphere prevails, more particularly on shipboard. The above removes all that dull and dingy appearance that occurs, as though a person were to blow their breath upon it and had condensed on the polish. By attention to the foregoing you will oblige,

Yours most respectfully,

C. H. WHITE,

No. 250 *Chestnut Street, Phila*